



Montana State University  
Bozeman, Montana 59717-0008

**Department of Music**  
College of Arts and Architecture

Telephone (406) 994-3561 /

5764

**January 8, 1988**

**Dr. John Baldwin**  
Percussion Instructor  
Boise State University  
Department of Music  
Boise, Idaho 83725

Dear John,

Preparations are underway for the fourth annual Northwest Invitational Percussion Festival. Many thanks to last year's host, Dr. John Baldwin of Boise State University, for putting on an exciting, informative, well-organized festival. It is my hope that you will be able to join us for this year's event on the campus of Montana State University. We are making every effort to present another worthwhile, enjoyable, and informative festival.

The festival will take place in the music facility/Howard Hall beginning at 7:00 p.m., Friday, May 6, 1988, and concluding Saturday, May 7, in the late evening. We are going to pack as many performances and clinics into that amount of time as possible, leaving Sunday, May 8, as a travel/rest day.

If you would like to have your ensemble perform and/or if you would be willing to present a clinic or demonstration or chair a discussion, please take the time to fill out the enclosed response card so we can begin to plan the schedule of events. If you and your students would like to attend but not perform, please fill out the response card accordingly.

Information concerning hotels, restaurants, and available equipment is forthcoming. If you have any questions, please call. If you don't reach me, leave a message and I will get back to you as soon as I can. We hope you will be able to join us for what promises to be an exciting event.

Sincerely,

*Dan*

**Daniel Moore**  
Assistant Professor, Percussion

Enclosure

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**1988 NORTHWEST INVITATIONAL PERCUSSION FESTIVAL**  
**Updated and revised Schedule of Events!**

**Friday, May 6**

**8:00 p.m.** Reynolds Recital Hall:

The Montana State University Percussion Chamber Ensemble concert featuring compositions by guest composer Paul Elwood and guest artist Kelly Werts.

**9:00 p.m.** Music Building lobby: Mr. Griffin's Jr. high students meet with with host families immediately following concert (approximately 9:00).

Directors meeting following the concert at a location to be announced.

**Saturday, May 7**

**7:30 a.m.** USU set-up and rehearsal

**8:45** Welcome and explanations/Rehearsal Hall

**9:00-9:50** Hands-on Clinic/Rehearsal Hall

"Mallet Wrapping for Fun and Profit"

Dr. John Baldwin, Boise State University

Note: Participants should bring one unwrapped rubber mallet, 25 feet of yarn, embroidery needle with eye big enough for yarn to go through.

**9:50** order lunch: For convenience, we will order sandwiches, chips, and soft drinks to be delivered to the Music Building at a reasonable price.

**10:00-10:50** Clinic/Rehearsal Hall

"Mallet Jazz Improvisation: Principles and Techniques"

Tom Collier, University of Washington

**11:00-11:50** Concert/Reynolds Recital Hall

Utah State University Percussion Ensemble; Dennis Griffin, Conductor

**12:00-1:00** Lunch/Clinic/Rehearsal Hall

"New Directions in Composition for Percussion"

Paul Elwood

(UW set-up)

**1:00-1:50**

Clinic/Rehearsal Hall *Recital Hall*

"Development of the Public School Honor Percussion Ensemble"

Dennis Griffin, Utah State University

**2:00-3:00**

Clinic/Reynolds Recital Hall

Timpani, panel discussion

Marty Zyskowski, Eastern Washington University

Gray Barrier, University of Northern Colorado

**3:10-4:00**

Concert/Reynolds Recital Hall

University of Washington Percussion Ensemble; Tom Collier, Conductor

**4:00-6:00**

Dinner (EWU set-up in Reynolds Recital Hall; Brian Cole warm-up in Rehearsal Room until 5:30, then set-up in Recital Hall)

**6:00-6:50** Concert/Reynolds Recital Hall  
Brian Cole, Idaho State University

**7:00-7:50** Concert/Reynolds Recital Hall  
Eastern Washington University Percussion Ensemble; Marty Zyskowski, Conductor

**8:00-12:30** Jam Session/Party at the fairgrounds sponsored by Kappa Kappa Psi band fraternity:  
-all the beer and pop you can drink/\$3.00 cover. Please bring your ID.  
-sit in with the house band on vibes, marimba, drums, percussion or whatever.  
Professional bass player will be on hand.

## **Sunday, May 8**

**Travel day**

**Don't forget to call your mom!**

-A Kappa Kappa Psi concession stand will be in operation all day Saturday with coffee, donuts, pop etc...

- Please no eating in the Recital hall (rehearsal hall OK)





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**April 15, 1988**

**Dear Colleagues:**

**Enclosed you will find some material that may be useful in preparation for your trip to Bozeman for the Northwest Invitational Percussion Festival in a few weeks. We look forward to hosting you and your students and hope that it will be an enjoyable and informative weekend.**

**There have been a few changes since my first letter because of the great response I received from ensembles and directors. Due to the number of clinics, concerts, and special events, it has become necessary to meet on Sunday morning for a short session. I hope this does not cause a problem with anyone. The enclosed schedule of events is subject to change, but seems to work for now.**

**Please let me know if you have a problem with the schedule, or if I can be of any further assistance.**

**See you in a few weeks.**

**Sincerely,**

A handwritten signature in black ink that reads 'Dan' in a cursive, slightly slanted script.

**Daniel Moore**

## **RESTAURANTS**

### **walking distance**

**Casa Sanchez (Mexican restaurant)**

**Pickle Barrel: sandwiches (take-out or delivery)**

**Stromboli's: pizza, sandwiches**

**Sub Station: sandwiches (eat-in or delivery)**

### **short drive**

**Apple Tree Restaurant**

**Bacchus Pub**

**The Bistro**

**Bonanza**

**Burger King**

**Four B's**

**Frontier Pies**

**Godfather's Pizza**

**Grantree**

**Great China Wall**

**Hardee's**

**JB's Big Boy**

**Kentucky Fried Chicken**

**Lewis and Clark**

**McDonald's**

**O'Brien's (expensive)**

**Overland Express (expensive)**

**Pizza Hut**

**Rax**

**Rocky Mountain Pasta Company (expensive)**

**Subway**

**Taco Bell**

**Taco John's**

**Tom's Green Grill**

**Wong's**

## **Available Percussion Instruments**

- 1- 4 1/3 octave Musser marimba
- 1- 4 1/3 octave Deagan marimba (student-owned)
- 2- 4 octave marimbas (Musser and Deagan, student-owned)
- 2- vibraphones (Musser and Jenco)
- 5- Ludwig timpani 32"-23"
- 4- Ludwig timpani (second string)
- 2- concert bass drums 32" and 36"
- 5- marching bass drums 32"-18"
- 1- set of chimes
- 2- xylophones (Musser "concert" and Musser "marching")
- 2- sets of bells (Musser "concert" and Musser "marching")
- 1- set of crotales
- 7- roto-toms
- 1- medium tam tam
- 1- huge tam tam

### **Other assorted equipment:**

various sizes and types of concert and field snares  
various sizes and types of cymbals  
congas  
bongos, timbales  
drum sets  
assorted tom toms  
wind machine  
brake drums  
thunder sheets  
amplifiers

Please let me know if you need anything that is not listed and we will try to find it.



1988 NORTHWEST INVITATIONAL PERCUSSION FESTIVAL - MONTANA STATE UNIVERSITY  
SATURDAY, MAY 7 - 2:00-2:50 pm - Reynolds Recital Hall  
"Ein Heldenleben" and Other Heroic Moments Under The Direction of Maestro Gunther Schuller  
CLINICIAN: Marty Zyskowski, Eastern Washington University - principal timpani, Spokane  
Symphony Orchestra and Festival at Sandpoint Orchestra

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### TOOLS OF THE TRADE

- TIMPANI/PAUKEN/TIMBALES: commercial-custom; bowl material; bowl design-shape; type of tuning and/or pedaling mechanism (machine, cable-chain, balance-tension; Dresden-type; gauges(factory-add on); casters; fine tuning rod; protective covers (soft-hard); tuning keys, oil-door-ease-wd-40,etc.; cleaning-maintenance(rags/steel wool,etc.) how many timps/desired sizes.
- TUNING FORK - A-440 - optional strobe or digital type tuners  
PITCH PIPE - less useful  
METRONOME - super-mini Taktell metronome (Wittner) @ \$23.00  
quartz metronome-battery (Seiko) @ \$45.00  
PENCIL - for marking in tuning changes, stickings, dynamics/articulation/tempo/terms/ conducting patterns/cues/phrasing/any other information assisting your musical interpretation, preparation, etc.  
EXTERNAL MUFFLING - suede pads; leather pads; felt; Vic Firth type  
HAND MUFFLING - the hand as ultimate tool of playing, shaping, controlling timps. colors  
TIMPANI STOOL - height adjustment/quiet swivel type  
POCKET SCORES - borrow conductor's full score  
EXCERPT BOOKS - Goodman; Abel; Hinger; Goldenberg, etc.  
METHOD BOOKS - Goodman; Hinger; Lang(timp. tuning); Friese-Lepak; Whaley  
PERCUSSION DICTIONARY. - suggested: Dictionary of Percussion Terms-Lang/Spivack(Lang Pub)  
The Percussionists Dictionary-Adato, Joseph&Judy  
FOREIGN MUSIC DICTIONARY: Gr./Fr/etc.Belwin-Mills  
PERCUSSION HISTORY - suggested: Percussion Instruments & Their History-James Blades  
Orchestral Tech.'s of the Standard Perc.-A. Cirone  
Triangle, Tambourine & Castanets - Paul Price  
Art of Cymbal Playing - Sam Denov  
Classical Percussion-Arthur Press; incl.s 3 records,  
book - MMO 4065  
PERCUSSION COMPOSITION/SCORING - Scoring for Percussion - H. Owen Reed/Joel Leach  
SYLES, ETC. Range Finder for Percussion Seeker - Emil Richards  
World of Percussion - Emil Richards  
New Directions in Music - David H. Cope  
The Contemporary Percussionist - 20 solos for ad lib.  
instrumentation - Gr. 3-6; M. Udow & C. Watts  
Improvising Jazz - Jerry Coker; Prentice-Hall  
KEYBOARD SKILLS - access to piano, synthesizer, etc. (creative exploration) listening!  
SIGHT SINGING-AURAL SKILLS - sol feggio, numbers, other systems (a la talking drums)  
RECORDINGS/LIVE CONCERTS/CLINICS/WORKSHOPS/PRIVATE STUDIES  
TIMPANI HEADS - plastic or calf; brands; mounting/cleaning/tuning/beatng spots, etc.  
HANDKERCHIEF - WALLET - (must be "musicians's wallet, i.e., thin, not much \$)  
MALLETT MAKING SKILLS - suggested text: Mallet Repair by Arthur Press - Belwin-Mills  
CONDUCTING LESSONS -  
SINGING/DANCING/ACTING LESSONS - music in motion; motion becomes musical expression or  
(continued) musical language of communication.



TIMPANI MALLETS/TONAL ATTACKS & LENGTHS/GRIPS/BEATING SPOTS/MOVEMENT(BODY POSITION)

CART WHEEL STYLE

BALL STYLE

WOOD

SHAFT(HANDLE) MATERIALS - wood(hickory, paduk, maple, rosewood, oak, other);  
aluminum; plastic; bamboo; weight/length considerations

SPECIALTY DOUBLE ENDED MALLETS - Las Vegas style shows; (PLANET PERC.- Roger Rampton)

CUSTOM TIMP. MALLETS - Goodman; Firth; Feldman; Hinger; Kraft(Dave Gaston); Holmes;  
Gormer; \*Duff; \*Beck, etc.

COMMERCIAL GRADE

MAKE OWN OR REPAIR - Mallet Repair - Arthur Press; Belwin-Mills Pub.

Percussion Crafts - David Kulb

Antique Musical Instruments & Their Players - Filippo Bonanni

Percussion Repair & Maintenance - Mark Bonfoey /Ed. Cirone

TENUTO STYLE - Held on; sustained or LEGATO STYLE - Smooth, graceful manner

STACCATO STYLE - Detached; distinct; separated from each other or MARCATO - well pronounced.

SOFT - MEDIUM - HARD TENUTO AND STACCATO MALLETS

SO CALLED GERMAN/FRENCH/AMERICAN? GRIPS - ARC-LIKE STROKE PATTERNS - FINGERS/WRIST/ARM  
MOVEMENT PATTERNS CREATE MUSICAL COLORS AND ILLUSIONS THEREOF

SINGLE STROKES (ALTERNATE STICKINGS) - DOUBLE STICKINGS - CROSS STICKINGS

TREMELOS - attacked; non-attacked; sfz; beating spots on ea. kettledrum(collar area/  
2", 3", or 4" from collar; grips employed for varying colors-effects; length  
of roll-tremelo and what factors determine length and/or release of rolls

MUSIC DETERMINES EVERYTHING - Culmination of experience, listening to self and other  
players, relationship with conductor, compositional/historical awareness, MENTAL preparation/anticipation.

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HISTORICAL INFLUENCES - Medieval; Renaissance-14, 15, 16 cent.); Baroque(ornate);  
Classical(early-mid-late); Romantic-Impressionistic; Neo-  
Classical; 20th century(tonal/non-tonal/minimalism, other)

STYLISTIC INFLUENCES - Folk idioms; military; religious(music of church); court dances  
or peasant dances; exoticism:(fascination with foreign cultures);  
jazz/ ethnic(African, Asian, S. Amer., Cuban, Micro-Macro-nesias.

COMPOSITIONAL FORM - Sonata-Allegro; Theme & Variations; Fugue; Passacaglia; Concerto;  
Overture; Tone Poem, other combinations

ENVIRONMENT & MEDIUM OF EXPRESSION - Chamber Orchestra; Classical Symphony Size;  
Wagnerian-Berlioz-Mahler Size Orchestra; Ceremonial(brass and  
percussion/timp.; Fanfares; Small-Sized Hall(to 600-700); Large  
Hall(to 3,000 or more); Resonant or non-resonant acoustics;  
outdoor performance(is there a shell/tent covering); microphones  
utilized; recording studio situation; timpani on floor or on  
risers; location of timpani in orch. set-up(near other percussion  
in center or on other side of stage away from perc. section);  
carpeting under timpani; in cathedral, high school gym; in pit  
for OPERA or music theatre performances or ON-STAGE OPERA SCENES;  
Pops Concert and format(jazz combo, soloist, vocal or instrument-  
al, vocal group, small-large choir involved, rock-pop oriented,  
country, Latin/Afro-Cuban, Nostalgia-Musak-type, narration,  
comedy skits, circus formats, dancers involved); BALLET(in pit);  
String Orchestra Only + timpani, etc.

SUMMATION - Strive to combine elements of technique, mechanics of instruments,  
singing(intonation-listening skills), dancing(motion of mallets & body),  
conducting, composition & history and create musical sounds that will  
represent your highest level of consciousness... not pigmy self!



The Northwest Invitational Percussion Festival

**THE COMMUNITY PERCUSSION  
ENSEMBLE**

Dr. Dennis D. Griffin  
Utah State University

**I. Organizational Considerations**

**A. Criteria for membership**

1. age
2. experience
3. selection process

**B. Rehearsals and Performances**

1. location
2. scheduling

**II Benefits**

**A. Motivation**

**B. Ensemble Experience**

1. develop musical values
2. develop skills
3. develop professional attitudes

**C. Other**

1. University percussion majors
2. community/school relations

# Cache Valley Percussion Ensembles

Dr. Dennis D. Griffin, Director

The Cache Valley Percussion Ensembles were organized in 1974. Members of the ensemble are selected on the basis of performing ability and are subsequently placed in the Junior or Senior ensemble. The groups rehearse for one hour once a week from November until May; performances are presented in February and May with additional appearances on a very limited basis. Participants are required to pay a \$5.00 monthly membership fee which helps to purchase music. Percussionists are also encouraged to purchase a mallet caddy and begin building a collection of suitable mallets. Rehearsals are held in the USU Fine Arts Center, room 104; rehearsals are directed by Dr. Dennis Griffin assisted by University percussion majors.

## Purposes:

To allow outstanding High School and Jr. High School percussionists the opportunity of performing fine percussion literature

To develop skills in all areas of percussion performance

To develop professionalism in the areas of rehearsal decorum, and care of instruments